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CONNECTED WITH THE ART.

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THURSDAY, SEPTEMBER 2, 1841.

WE have little faith in the ever-serious man, remembering that solemnity is the cloak of legitimate ignorance, just as charity is the covering of multitudinous sin—neither do we admire the writer who is eternally critical and didactic; for we take it, that nineteen times out of twenty, his excessive virtue arises out of the pricking consciousness of his own errors, and a desire to shew his own wise, but equivocally gained experience, rather than any very earnest humanity for the advantage of his kind. We, our humble selves, are proud to acknowledge that we prize not whalebone, except for its elasticity; that we utterly repudiate all bigwigism, and have no tittle of admiration for a blue stocking, unconnected with the handsome leg and ankle it may chance to cover—we are never so happy as when we can put off our pedagogical trencher cap, or our censorial nightcap, or our editorial conjurer's cap, and escape to that more genial head covering which the sage might well yearn to borrow of the idler, if only for the cheering music of its tintinnabulary decorations—

"Sweet chiming bells!
Whose music tells
Both green and grey
'Tis wisest wisdom to be gay."

We aspire to the prerogative of being familiar, and to the right divine of being sheerly human—conscious of frailty, anxious to improve, eager to assist, proud to please—nothing less and nothing more.

The many flattering and kind and friendly letters we are in the habit of receiving, and which if we do not make public, it is less from any innate or affected modesty, than from the common mortal desire to keep that entirely to ourselves which is most pleasurable to our own particular tastes—these convince us that we are not misunderstood; and, provided they do not spoil us, are the best reasons both to ourselves and our general friends, for the continuance of our course. Permit us, then, gentle Reader, to step fairly into your domicile—not approaching your

drawing or holiday room, nor encumbering your hospitable long mahogany, but to drop into one of your elbow chairs in that real home of every Englishman's house, his carpeted, pictured, bookshelved, flowerpotted, snug parlour; and there let us hold our weekly gossip upon Art and her darling children, and her faithful votaries (ourselves in the number) without fear of interruption, or "envy, hatred, and malice towards others," or care for anybody or anything but that "heaven-born spell" which brings fraternity to *everybody* imbibing it—or, since the very atmosphere is grown dense for lack of the oxygen of music, and the gayest London *salon* is but an uneuphonious echo of dull sounds, forgive us if we slip our arm into yours, and sally forth amidst the green grass and the gracefully waving trees and the music of the birds, from the lark to the nightingale, and that buoyant out-of-door enchantment which is at once a song and a picture—the universal harmony of nature.

And now that we are what the sailors call "fairly afloat," it may be as well to consider our drift, or the point to which we are steering, or the end at which we purpose to arrive—all these, we apprehend, are foregone conclusions, and are centered in one very dear object—the prosperity and spread of our beautiful Art, for its own sake and for its advantages, throughout the great social universe. Let us, then, recline ourselves over the top bar of some ancient stile, reminiscent of many a rustic love tale and assignation, and there while the sun walks downwards to give his evening salute to the earth, and the waters, and all his lesser family, let us go over a few details of a circumstance, neither mighty nor important enough for the world at large, but to our smaller world, a trifle of surpassing value, and a testimony most honourable to those individually concerned, as it must be interesting and gratifying to all.

"On occasion of her Majesty's visit to Pansanger, on the 29th July, by the express invitation of Earl Cowper, the members of the Hertford Harmonic Society had the honour to perform, during dinner, the following pieces, under the direction of Mr. Bridgeman:—The 'National Anthem,' 'Military Movement,' from Haydn; the 'Coburg March,' 'The Winds whistle cold,' 'When the Wind blows,' 'With Hawk and Hound,' 'Peaceful slumbering,' 'Hark, Apollo strikes! the Lyre,' chorus, 'To the Mountain,' 'Sleep, gentle Lady,' 'God save the Queen.'

"Her Majesty was pleased to express, through Mr. Cowper, her satisfaction at their musical performance, observing that she could not have supposed a merely amateur corps could have acquitted themselves in so creditable a manner.

"The members, on Friday, had the distinguished honour of again performing before her Majesty during the dinner; and on this occasion the temporary orchestra, which had been erected outside, on Thursday, having been found inconvenient, was removed, and the performers were placed inside the room at the end of the gallery.

"The following are the names of those who had the honour of performing on this occasion:—Director, Mr. C. Bridgeman. Vocalists—Messrs. B. Young, Y. Crawley, S. Austin, G. Jackson, and J. Rayment. Instrumental—Messrs. T. Bridgeman, R. Bridgeman, H. Bridgeman, C. Stoddart, J. B. Cramer, J. Horder, Poulton, Towers, Marchant, Ginn, T. Hancock, E. Jackson, Neal, and Catlin.

"Mr. Bridgeman conducted the beautiful instrument which was lately presented to him by his friends and admirers—a tribute at the same time to his excellence as a man, and his attainments in a science pre-eminently noble. Prince Albert, who it is well known, has an accurate ear and a highly cultivated taste, immediately discovered Mr.

Bridgeman's merit, and expressed himself in terms which, we can answer for it, Mr. Bridgeman will never forget. His Royal Highness also forwarded, through Lord Cowper, his own thanks and her Majesty's entire approbation of the musical entertainment on both occasions.

"Subsequently Prince Albert transmitted, through the Honourable Mr. Anson, a beautiful gold-snuff box to this society, which was accompanied by the following highly flattering note :—

"Windsor Castle, August 13th, 1841.

"Mr. Anson is commanded by his Royal Highness Prince Albert to forward the accompanying snuff-box to the members of the Hertford Glee Club.—The Prince was much pleased by their performance before her Majesty and himself at Pansanger, and begs that this testimony may mark their kind exertions upon that occasion."

We need not repeat our very earnest and hearty desire to contribute towards the foundation of Rural Musical Societies: our recent papers on the subject are, we trust, fresh in the recollection of those to whom they appertain, and the above may serve as an additional incentive to the good work. We make no apology for entering upon the particulars of a performance before alluded to, and which was alike creditable to the nobleman who suggested, the parties who sustained, and the exalted personages who approved it. May the example have its influence.

And here, gentle Reader—lest we grow weary of each other's company—and parting—we trust, in good faith and better fellowship—we will end our pleasant autumn evening's ramble.

C.

NATIVE AND CULTIVATED GENIUS IN MUSIC.

(From the *Harmonicon*, 1830.)

THE question has been frequently started, as to the utility of knowledge on the part of a musician. The object of the present paper is to explain the motives that induce us to believe such knowledge to be indispensable, and that it can be acquired only by long study; ten years, for instance, is not too long a term to devote to the studies necessary to form an accomplished musician. These, as considered in their natural order, may be enumerated as follows :—To learn to read music; to form the ear to the sounds represented by signs; to sing; to play some instrument, and particularly the pianoforte; to become acquainted with the general system of harmony; to write this harmony correctly upon a base, or to put a base to an air; to accompany a figured base according to indicative marks supplying the place of chords; to read a score spontaneously, and translate it upon the pianoforte; to write all the varieties of counterpoint and fugue; to know the various characters of instruments, their resources and limits, as well as the effects of instrumentation in general; to cadence the phrases, and turn them into harmonic periods; in a word, to dispose the members of a composition in such a manner, that the principal ideas be presented in the order most favourable to them, and repeated as many times as is necessary, with such modifications as may be conducive to variety and augmentation of effect—all of which things belong to the domain of composition. If it be objected, that the musician will necessarily learn a part of these things by his own experience, it will not be attempted to deny their utility, inasmuch as it is necessary to learn them, and that ignorance in any one part will only lead to the production of imperfect works.

But yet, though musical knowledge be indispensable in the present state of the art, is there no danger that long studies may be productive of an effect unfavourable to the imagination? Could we suppose a man endowed by nature with a peculiar genius, which should lead him to discover in music a new art, independent of known forms, and composed of elements different from those hitherto employed; if, I say, such a being could be supposed to exist, would there not be cause to

apprehend that long application to the processes usually followed would have the effect of altering the primitive conformation of his ideas, of filling his mind with conventional formulas destructive of his innate originality of conception; in a word, of relaxing the springs and weakening the powers of the imagination?

There is certainly sufficient room for doubting the possibility of a system of music formed of elements so different from those of which the one we are now in possession of is composed; but not wishing to be accused of eluding the difficulty, we will, for argument's sake, admit its possibility, and examine what would be the situation of the being in question, before and after his studies. It will not be our fault if the analysis of a question like this carries us beyond the bounds of the art which especially occupies our attention.

Genius, or the faculty of invention, appears incontestably to be the result of the peculiar organization of individuals; I say *appears*, because there are partisans found for the system of *equality of intelligences*. But as a perceptible difference was found to exist in the productions of these pretended equal intelligences, the difficulty was evaded by supposing in certain individuals the will to act, and in others the absence of that will. But this distinction is but a vain subtlety; for it matters but little whether it be one faculty or another which leads us to distinguish ourselves by our performances, if such faculties are not found to be equally distributed. These faculties, therefore, by whatever name they may be designated, the seat of which has been placed by some in the heart, and by others in the brain, are evidently inborn, and form a part of our organization. Now, can this organization be destroyed by education? No more, in our opinion, than the dispositions manifested in infancy are by the efforts of the pedagogue. Education may lead us to contract habits which may turn us for a moment from our primitive destination, as the fear of punishment, for instance, represses in infancy the impetuosity of our inclinations; but, once freed from the dominion of the school—once brought in contact with that multitude of tastes and opinions which come in collision in society, our natural faculties resume their elasticity, throw off what is not congenial with their nature, and retain nothing of education but that species of salutary exercise of which it gives us the habit. It is thus that men of superior minds, after having adopted the ideas of the age in which they lived, have ended by establishing their own in place of them; it is thus that Mozart, Beethoven, and Rossini, after having been the imitators of those composers by whose fame they were dazzled when young, have given the rein to their imaginations, and become original; in a word, it is in the same way that the choleric child becomes a passionate man, the dissembler a cheat, the male-gossip at twenty a man dangerous to trust at sixty, &c., in spite of all the efforts made to destroy the germ of these vices.

Genius, therefore, inborn genius, is indestructible. The researches of physiologists have demonstrated the existence of a relation between the moral organization and the exterior conformation of individuals. Dr. Gall, for example, has shewn that the varieties of the human skull denote the varieties of our inclinations, and has established, or attempted to establish, a relation between certain faculties and inclinations, and the different protuberances found upon the same. Though this theory has been the object of the raileries of the vulgar, it has fixed the attention of the learned, who have recognised its accordance with facts and experience. It is probable that more profound observation will one day lead to the recognition of all the exterior signs of the genius of man, and that what heretofore appeared to be the effect of chance, will be demonstrated to be an organizing combination, perceptible to the eye.

These data being given, we come to the application. It is evident that genius, in order to its development, has need of favourable occasions, and of being duly directed towards the object for which it was created. If we suppose a man gifted by nature with great faculties for music, with those faculties of invention which give to an epoch of the art its particular bias and direction, and that this man is from his infancy entrusted to the care of a master, destined to form his musical education, it may be that the ideas communicated to him may, for an instant, take the place of those proper to him; but it may also happen that he has not room in his head for the knowledge sought to be inculcated, for there are men of genius who, with the gift of invention, also possess the faculty of learning, and others who are

absolutely deprived of it. Genius is not limited to a single conformation, as is commonly imagined; on the contrary, nothing is more varied. It is not a mere impetuous passion, which manifests itself in youth; it may be a thousand other things. This passion, accompanied by that disorder which some are pleased to consider as an indication of genius, is not always a certain mark of the same; it may manifest itself in a calm and deliberate form—it may develop itself only at a mature age. Raphael and Mozart were great artists of the youthful age; J. J. Rousseau was more than forty years old when he wrote his *Discours contre les Sciences et les Arts*. Gluck and Rameau manifested their genius at a period when the vigour of life is upon the decline. Buffon has defined genius to be *an aptitude to patience*; he would have been more correct had he said that patience is a kind of genius. That patience, or, in other words, that persevering labour by which master pieces are produced, was in effect the genius of the great writer who gave this definition. But all men of genius have not the disposition for such efforts; on the contrary, those the most happily organized in relation to first views and original conceptions, are frequently the very men who have the least disposition for labour; hence, in their most beautiful inspirations, negligences are remarked which detract from their beauties.

Considering the multitude of modifications of which genius is susceptible, it is not possible to fix upon a régime of education for each particular instance; but, if left to itself, as those would wish it to be who exaggerate the powers of man left to his own resources, it might possess more independence and originality of ideas, but it would be incapable of perfecting them and ornamenting them with all those accessories proper to give them the effect of which they are susceptible. The brute products of genius are not suited to civilized societies; it is not sufficient to bring forth what others cannot, the product must be superior to what has hitherto been seen. Now, in order to distance those who have preceded us in the career of excellence, we must know the exact point at which they have arrived, and the course they pursued to reach it. Musical science is no other than a display of the successive advances made in the art; this science is receiving a daily accession of facts and experience. At the time of Josquin Desprez, it consisted only of combinations of consonances, of the retardation of the same, by which artificial dissonances were produced, and of a small number of forms of imitation, and of canons. After the days of Palestrina, it began to assume elegance in its forms, and majesty became conspicuous in the ecclesiastical style of music. The discovery by Monteverde of natural dissonances enlarged the domain of harmony, and gave it new powers of harmonic combination; and the invention of dramatic music obliged the musician to give attention to prosody, the art of song, and accompaniment. The discovery of thorough-bass gave birth to the art of accompaniment. Subsequent improvements in all the parts of music, as well as the invention of new instruments, and the discovery of a multitude of happy instrumental effects, gave a more ample scope to the powers of the musician, by extending the bounds of science. But be it remembered, that this science is nothing more than an exposition of the state of the art up to the moment of the pupil's studies, and not a boundary beyond which he is forbidden to pass.

The happy genius, of whom we spoke above, the genius destined to make music a new art, could not act conscientiously in what he did, could not possess a clear view of the bearing of his operations, unless acquainted with what had been done before him. Without this knowledge, he would be apt to give vast importance to things of little value, and to look upon that as new which had long been known. If he possessed the faculty of learning, he might, in the first instance, fall into the mistake common to youth who frequent the schools,—he might imagine that what was taught him was a finished science or complete art, to which nothing was to be added; but he would not be long in freeing himself from this prejudice, and in striking into the track which he was destined to pursue. If, on the contrary, he be not in a state of receiving instruction—of which examples are not wanting among men of genius, he would still retain all his originality, but acquire nothing but imperfect knowledge, and be unable to perfect his qualities till after long experience. In either case, his studies would not have been prejudicial to the development of these same faculties, in the sense attached to them, and the advantage he would derive from them, in other respects, would be very considerable.

Hence we are led to conclude, that there is no reasonable cause to apprehend that long studies will prove prejudicial to the originality of a well-organized genius. This genius is the result of a physical conformation, which cannot be affected by such studies; and as to the benefit of the studies themselves, it is self-evident.

MOZART'S ENTFÜHRUNG AUS DEM SERAIL.

(Translated from the German.)

It is generally believed that Mozart composed this opera at the age of fourteen; but this is a mistake, originating in the fact that he did compose his first opera at that age. But the *Entführung aus dem Serail* is not the first opera of Mozart. On the 26th December, 1770, he produced at Milan an opera seria, entitled *Mitridate*, which was performed about five and twenty times consecutively. At that period he had not completed his fifteenth year. The year following, he composed for the same theatre *Ascanio in Alba*; in 1772, *Il Sogno di Scipione*, at Salzburg, together with *La Finta Giardiniera*; in 1773, *Lucio Scilla*; and in 1775, *Il Re Pastore*, for Salzburg. All these works written to Italian libretti, preceded the *Entführung aus dem Serail*. Upon an attentive examination of them we are struck with the paucity of original ideas which they present, and a languor of style which is evidently an imitation of the manner of Hasse. Mozart, though remarkable for the precocity of his talents, had not yet struck into the right track of his genius; at present it is difficult to conceive that such compositions could have proceeded from his pen. At a later period he himself held them in contempt, and wished to destroy them. It was in 1782 that Mozart composed the opera in question. Ere he began to adopt the style suited to his talent, but as yet it was but a feeble gleam of his future glory. The airs, which are full of sweetness, have the character of Mozart's melodies; the accompaniments present the first traces of that interest which, at a later period, this composer knew so well how to throw into his orchestra. But upon comparison these qualities are of a feeble order as contrasted with what we find in his *Idomeneo*, the *Zauberflöte*, *Don Juan*, and the *Nozze di Figaro*. Mozart, when his talent had attained its full developement said, in speaking of *Die Entführung*, "This opera has all the marks of being written by a young hand; if I had to compose it now, I should make quite another thing of it."

But in passing judgement on the latter production, we must bear in mind that it is not fair always to form an opinion according to the impression produced upon us. Accustomed as we are to the grander forms which the art assumed in the later productions of Mozart, and of some of his successors, this music may appear meagre and unworthy of the author of *Don Juan*, and of a multitude of other masterpieces; but we must not forget the epoch in which it was composed. What now has an antiquated air, was then new; for the amateurs of 1782 reproached Mozart with having made too daring innovations. It is impossible to give a fair opinion of the productions of an artist, if we separate them from the history of the art. In 1801, a German opera-company, of a very mediocre description, went to Paris, and gave a series of representations at the Théâtre de la Porte Saint-Martin. A taste for music had not been so generally disseminated as at present, and the poor manager of the concern was obliged eventually to escape from the wrath of his creditors by flight. But the small number of amateurs who were present at the representation of *Die Entführung* were transported with pleasure in listening to the music of this opera, the colouring of which was sufficiently strong and satisfactory to their taste.

The greater part of the melodies of this opera are graceful and flowing; the little air of Belmont, "Hier soll ich dich denn sehen;" the duet between Osmin and Belmont, "Wer ein liebchen hat gefunden;" the little air, "Durch Zärtlichkeit und Schmeicheln;" the rondeau, "Welch wonne, welche lust;" the comic duet, "Vivat Bacchus," and the air of Belmont, "Wenn der freude thränen fliessen," are certainly pieces of exquisite taste, in which the hand of the great inventor of modern music is strikingly manifest. In the quatuor which terminates

the second act, the orchestral effects are a fair indication of what Mozart would be capable when he had sufficiently matured the elements of the new manner he was about to adopt. The air for the bass in the first act, and two airs and a duet in the third also exhibit beauties of a high order.

REVIEW.

Twelve Cathedral Chants. M. H. Hodges. Novello.

THESE Chants &c. afford a favourable specimen of Mr. Hodges' talents; they are by no means deficient in melody, and the harmony seems everywhere just and classical.

A few trifling incorrections have been overlooked; as for example, a G sharp is wanting in the sixth bar of the treble, in Chant No. 1, &c.

The responses are pleasing, though it is to be regretted that for want of bar-lines the rhythm is not more intelligibly indicated; the Psalm tunes are pleasing and well harmonized. If any fault can be found, it is, that the cadences at the termination of each line of the text are not always sufficiently definite and satisfactory.

I will arise; and St. Lawrence. J. Jenkins.

Mr. Jenkins cannot surely have heard that there are any such sciences as *harmony* and *counterpoint*; open octaves and fifths stare us in the face in every bar; discords unprepared, unresolved, and improperly accompanied, are heaped together with a profusion beyond all precedent. Mr. Jenkins will do well to remember, that no man can become a *virtuoso* on his instrument without much practice, nor a composer without some considerable degree of study.

O! had I the wings of a soft silver Dove. Sacred Song. A. H. Brown, at the age of ten years and three quarters. D'Almaine and Co.

This production of a mere child can hardly be thought to fall within the province of criticism. Something of melody and natural taste may occasionally be traced; but the wild flower needs diligent training, which it is to be hoped will not be neglected; and we may expect that when time shall have enlarged his knowledge and matured his taste, more unexceptionable and important blossoms will appear.

The Sabbath Eve. Twelve devotional songs, for two voices. By C. H. Rink. Ewer and Co.

Book 1, containing—"The Gloom of Eve"—"Lord, thou ever art the same"—"For bliss, the great Creator"—"Where peace of mind"—"When Jesus came"—"The Lord is my Shepherd."

Book 2, containing—"Everlasting love"—"O! Thou, the source of every blessing"—"Did holy Jesus bleeding die?"—"Light of Glory"—"Source of mercies."—"In songs, my grateful heart, rejoice."

A series of very elegant sacred songs. Few living writers have contributed so much and so effectively towards rendering this particular style of music acceptable to the mass of society; and in the present collection enough will be found to demonstrate that good sacred music is not at all behind dramatic music in absorbing and permanent interest. These little pieces are melodious, well harmonized, and easy of accomplishment. The author, in a modest advertisement, offers them to parents for the use of their families, for which they are extremely well calculated; but they have higher merits, and, sung by well tutored voices, in the unadorned simplicity of true devotional song, they cannot fail to affect and please even the most fastidious.

First Trio for two flutes and piano. Pio Cianchettini. Wessel and Co.

Much genius and elaboration are evinced in this composition. The flute parts abound in elegant and pleasing melody, though perhaps, to *flute players*, they may seem deficient in those showy passages of execution which are to be met with in rather too great abundance in the composition of mere flautists. The pianoforte is pretty generally predominant, and occasionally, extremely brilliant; and even where degraded to a mere accompaniment, it is always rich, classical, and harmonious. The *Andante*, or middle movement in E flat, is particularly attractive and elegant; and it contrasts admirably with the movements that precede and follow it.

Grand Duo Brillant, pour le piano à quatre mains. Henri Herz. D'Almaine and Co.

A showy pianoforte duet on some of the popular airs, from the opera of *L'Elisire d'Amore*; consisting of an *Introduction*, *Thema*, with four variations, *Andantino* and *Finale*. The piece is put together with the author's usual tact and knowledge of the instrument and its capabilities. Moreover, it evinces an experience of what is useful in tuition, which should render it acceptable alike to pupil and teacher. To students who have mastered the key-board, this duo will present no very formidable obstacles, and will certainly repay the trouble required to overcome them.

She is Thine. Arranged for the harp by T. Labarre. D'Almaine and Co.

A very pleasing arrangement of a very pleasing air. The piece consists of an *Introduction*, *Andantino*, and *Polonaise*, each well adapted to the capabilities of the instrument, and together, forming an agreeable *petit morceau du salon* for young harpists.

Favourite Swiss Air; with variations for the Harp. By T. Labarre. D'Almaine and Co.

Another pleasant trifle for the harp student, consisting of an *Introduction*, a national air, and two variations, well arranged for the instrument, and presenting no very serious difficulties in the way of its accomplishment.

Fra tante Angoscie; composed by Carafa; arranged as a Rondino for the Harp. By T. Labarre. D'Almaine and Co.

A pleasant air worked in the rondo form, with a short introduction. Like the two preceding, this piece exhibits good taste, correct harmonization, and a master hand for the instrument. They pretend to little, but all they aim at they realize, which is a sure sign, and the highest test, of artistical merit. They will be found most profitable exercises without much of the drudgery of mere lessons, and will please the listener at the same time that they reward the player.

L'Aurore Boreale, rondo à la valse. G. Alexander Macfarren. Chappell.

Why this piece bears a Gallic title, or what it has to do with the aurora borealis, we cannot guess, and, to say truth, scarcely desire to know. It is a trifle which might be creditable to many we could name, but from one who has taken so much higher ground, we naturally look for better things. The poetical simile of "the dewdrop shaken from the lion's mane," might be applicable, were it not that lions do not tint their dewdrops with French rouge, nor infuse their liquid gems with phosphorus. The rondo is a good exercise for pianoforte students.

The May Queen. Song. Written by George Macfarren, Esq.; composed by G. A. Macfarren. Chappell.

A chaste and pleasing production of its class; a graceful and easy melody, lying within the compass of D, below the stave, and E top space; the accompaniment correct and full, without elaboration; the whole a genuine specimen of the English ballad, a species of composition in which we have many imitators, but no rivals. This little song ought to be popular, and will assuredly prove acceptable wherever good taste and musical merit are welcome.

MUSICAL INTELLIGENCE.

Metropolitan.

CONCERTS D'ETE AT THE THEATRE ROYAL DRURY LANE.

THE promised *bonne bouche* of the season—the *omelette soufflée*, whipped syllabub, or *bonbon à la maître d'hôtel*—has been dished up during the week, with very little credit to the said *maître d'hôtel*, and very equivocal *gusto* in his guests. The *Tableaux Vivans* are a species of Gallic “bulls,” being in fact a series of *Marbres Vivans*, or groups of living statues, somewhat wanting in the “cold, chaste modesty” of their stony prototypes. The music (pardon the misnomer, great Apollo!) accompanying these exhibitions is most whimsically inappropriate, and gives to the several exploits of Venus the mystified and mysterious air of the conventional stage “Castle Spectre.” Had Mr. Eliason favoured us with an allegorical or illustrative group, in veritable costume, at the wind-up of some good overture, or other classical piece, he would assuredly have found the experiment a profitable one—as it is, the thing has been seen to better advantage during the last “palmy days” of Vauxhall. We recommend Mr. Eliason, or his adjutant Mr. Gye, to bethink themselves of the “Apotheosis of Don Giovanni” during the coda of Mozart’s overture, or any scene from the “Midsummer Night’s Dream” during that of Mendelssohn, or the “shooting at the apple” during that of Rossini’s “Guillaume Tell”—such, we are persuaded, would be far preferable pictures to any in the melancholy and imperfect portfolio of the Quadrille de Venus.

The Anacreon overture has been well played, and that of the “Diamants de la Couronne,” better than it merits to be. For Auber’s fame, it were advisable to leave this ineffective piece of patchwork upon one of the highest (and consequently remotest) shelves in Oblivion’s dark closet. A collection of old French airs, cleverly arranged by M. Musard, has been received with great applause during the week; as also a new Jullien inflection, intitled “The Napoleon Quadrille,” which, amongst other solos, gives us a sequence of Caliban variations upon an ugly air, which M. Prosperé executes to the life. The Concerts d’Ete are drawing to a close, the theatre falling into Mr. Macready’s hands on the 20th inst., we therefore recommend an early visit to these most fascinating entertainments.

Provincial.

. This department of the “MUSICAL WORLD” is compiled and abridged from the provincial press and from the letters of our country correspondents. We are, therefore, not responsible for any matter or opinion it may contain.—ED. M. W.

BURSLEM.

A concert took place in the National School, in this town, on the 24th instant, for the benefit of Mr. Copeland. The instrumental part consisted of the overtures to “Tancredi,” by Rossini, and “Lodoiska,” by Kreutzer, the “Sinfonia in D” of Haydn, and the overture to “The Caliph of Bagdad,” by Boieldieu. The band was

selected from the *dilettante* of the Potteries, and was ably led by Mr. Hawley, of Market Drayton. The instrumental pieces were executed exceedingly well, most especially Haydn's Sinfonia, which was, indeed, a treat to the concert-goers here; the breathless attention during its performance shewed that the spell of the mighty master was still uninjured by the hand of Time. Mr. Hawley played one of De Beriot's concertos with a skill and taste which produced thunders of applause from the delighted audience. Mr. Whessell performed a solo on the flute, which he executed very nicely, and took part with Mr. T. Wood in a duo concertante, for two flutes, in which both displayed great talent. The vocal pieces were well and ably executed by Messrs. Chetwynd, Simpson, Chetwynd, jun., and Cartwright; the glees, consisting of Whittaker's "Breath of the brier," Smith's "Merry elves," Lord Mornington's "Here in cool grot," and Bishop's "Sleep, gentle lady," each afforded great pleasure to the audience; "Here in cool grot" obtaining a most vociferous encore. Mr. Chetwynd gave the songs "As I view those scenes so charming," from *Il Somnambula*, and Braham's fine song, "The death of Nelson;" the last of these was highly applauded, and obtained, as it deserved, an encore. He also took part with Mr. Simpson in the duet, "I know a bank," by Horne, and with Mr. Chetwynd, jun., (his son,) in the duet, "Sweet sister Fay," by Barnett. Mr. C. Simpson sang Lover's "Angels whisper" very nicely; and Mr. Cartwright gave "The Wreckers," by Aspull, in which he displayed a fine voice and very neat execution. The room was well filled, and the proceeds will no doubt prove a good benefit to Mr. Copeland, the beneficiary.

SHEFFIELD.

Mr. Dawson's first annual concert took place in the Music Hall, on the 24th, which was numerous and fashionably attended. The selection was weak, and the performance worse. Signor Tamburini was hoarse, and had an apology made for him. Signor Brizzi did his best! but the less said about him the better. Monsieur Lariviere played his fantasia in excellent style, and was loudly applauded; also a duo concertante for harp and violin, with M. Gras, which, it is to be hoped, they will never inflict an audience with again. Madame Dorus Gras was in excellent voice, and exerted herself to the utmost; in the duet "Son qual tenero," she astonished the audience with the brilliancy of her execution, and received a hearty encore.

HERTFORD.

The Members of the Hertford Glee Society gave a Concert on Thursday, (19th ult.) at the Shire Hall, in aid of the funds of the Cowper Testimonial. The Concert was under the direction of Mr. C. Bridgeman, and consisted exclusively of those pieces, both vocal and instrumental, which the Society had the distinguished honour of performing before her Majesty and Prince Albert, on the evenings of the 29th and 30th July, during the royal visit at Panshanger. There were nearly 200 persons present, the great majority of whom were ladies. The performance appeared to give general satisfaction, as the different pieces were much applauded; the vocal pieces which pleased most were—"When the wind blows," which received a deserved encore, being delightfully sung and accompanied; "Breathe soft, ye winds," "The sky is bright," "Sleep, gentle lady," "With hawk and hound," "Hark! Apollo strikes the lyre," and "Rule Britannia," which fine old air, familiar as it is, would be still more popular, if it were more frequently heard and sung as arranged on Thursday night; it appeared to be appreciated by both performers and audience as it deserved. The instrumental portion of the concert was also exceedingly effective. A set of Musard's popular quadrilles were delightfully played, and a MS. march, composed by Goodwin, of London, gave much pleasure, and was charmingly performed; this piece elicited the approbation of Prince Albert, at Panshanger, and deserved it. We are pleased to learn that, after all the expenses are paid, there will be a handsome surplus to hand over to the "Cowper Testimonial."

BIRMINGHAM.

Mr. Machin gave a grand concert in the Town Hall, on Thursday evening last, (19th ult.) The vocalists were Madame Grisi, Signora Ernesta Grisi, Signor Mario, Signor F. Lablache, and Mr. Machin; the instrumentalists included the names of Mr. Benedict, Signor Puzzi, and Mr. Loder. As soon as the doors of this colossal edifice were opened every place was besieged, the tickets for the reserved seats had, for some days, been at a premium; and a more fashionable audience has not filled the Hall since the great festival. It is computed there were 3000 persons present. The "Zauberflöte" and "Oberon" overtures were well played by a good band, ably led by Mr. Loder. The Terzetto from "Lucrezia Borgia" created quite a *furore*, by the electrical tones of Signor

Mario, and the applause which greeted this singer on his first appearance in the provinces, proved the estimation of his talents; so great a tenor-singer has not been heard for many years in Birmingham—the trio was encored. After this, *the Grisi* was led on by Mr. Machin, and was received with three rounds of applause; the “Quando guerrier,” from the Briganti, was her first song, and never did her fine voice appear to revel in music as it did on this occasion. Young Lablache next sang “Largo al factotum,” and acquitted himself admirably. Benedict’s concerto was well received, as was the quiet Canzonette, *Thérèse la Blonde*, of the little Signora. “Ye Guardian Saints” was most powerfully given by Mr. Machin, indeed, his magnificent voice was never heard to greater advantage—he received a merited encore. Signor Mario next sang a Romanzo, *Corno obbligato*, Signor Puzzi. He was loudly encored. The Polacca, from “I Puritani,” was sung by Madame Grisi, and, of course, encored. The celebrated prayer, from *Mose*, opened the second part, by Madame Grisi, Ernesta Grisi, Signor Mario, and Mr. Machin, and was very finely sung. The duetto from the *Semiramide*, by the two Grisis, was a gem; nothing could be more perfect; this was encored, and asked for a third time. Mr. Machin was encored in both his songs, “While the lads of the village” and “Molly Bawn;” as was Madame Grisi, in “Rode’s Air;” also the trio “Zitti, Zitti.” The concert concluded with “God save the Queen,” by all the singers. A finer performance of the highest class of music, by the best vocalists of the day, was seldom, if ever, given in Birmingham. There were no drawbacks. The audience too appreciated the talent, and enjoyed the execution of the music, as it will be seen there were no less than ten encores! Mr. Machin deserves great praise for the liberality he has evinced upon this occasion, and it is gratifying to know he has been rewarded.

[The above having been misdirected to our old office, No. 13, Pall Mall East, did not reach us till this week. Many disappointments of this nature occur, for the remedy of which we beg to awaken our Correspondents’ attention.—Ed. M. W.]

MANCHESTER.

GENTLEMEN’S CONCERTS.—The directors gave the subscribers two concerts, on Monday and Wednesday last, 23rd and 25th ult. The principal performers engaged were Madame Grisi, Signora E. Grisi, Signori Mario, F. Lablache and Lablache, Messrs. Puzzi and Benedict. Weber’s overture, “*Euryanthe*,” was admirably played, as was also Kalliwoda’s overture, (op. 44.,) commencing the second act, which was very effective. Madame Grisi’s singing of “Quando guerrier,” and “Son vergin,” was beyond all praise. The tenor singer, Mario, who is said to be a son of the late governor of Nice, Marquis of Candia, has a very pleasing and prepossessing manner. He possesses an excellent voice, and with the exception of Donzelli, and perhaps Rubini, it is the best tenor of the present day. He delighted the audience with “Una furtiva,” from Donizetti’s “*L’Elisir d’amore*,” and the inimitable Lablache convulsed the audience with laughter in “*Miei rampolli*.” The duet, “*Il rival*,” with its dashing allegro, “*suoni la tromba*,” from *I Puritani*, sung by the two Lablaches, father and son, produced quite an electrical effect. The portion of the scheme which pleased most was the terzetto “*Guai se ti sfugge*,” from Donizetti’s “*Lucrezia Borgia*,” the comic terzetto, “*Pappatacci*,” from Rossini’s “*L’Italiana in Algieri*,” both sung by Signori Mario, F. Lablache, and Lablache; the quartetto, “*A te o cara*,” from Bellini’s “*I Puritani*,” sung by Madame Grisi, Signori Mario, F. Lablache, and Lablache, and the quintetto from Mozart’s “*Così fan tutte*,” “*Sento oh dio*,” sung by Madame Grisi, Signora E. Grisi, Signori Mario, F. Lablache, and Lablache. Mr. Benedict played on the pianoforte a fantasia of Scotch airs, full of excellent point and effect. The second concert, on the whole, was not quite so effective as the first, although the performers were the same. Madame Grisi seemed a little out of voice, probably owing to the great fatigue she has undergone, playing every other night alternately in Liverpool; however, notwithstanding, her singing was charming, and could only be found fault with in comparison with herself. The duet, “*Deh con te*,” from Bellini’s “*Norma*,” which she sung with her cousin, E. Grisi, went charmingly. Benedict’s duo, “*E un sogno la speranza*,” sung by Mario and F. Lablache, accompanied on the horn by Puzzi, was quite a gem. Rossini’s quartetto, from “*Bianca e Falliero*,” and his quintetto, from “*Il Turco*,” “*Oh guardate che accidente*,” deserve great praise, and reflect the most unbounded credit on the singers and the composer, as well as on the band, it being accompanied in excellent taste. The second act of this concert—just as Messrs. Benedict, Seymour, and Lindley, were playing Mayeder’s beautiful trio, for piano, violin, and violoncello—was disturbed by a fearful murmuring, which passed quickly through the room, that some part of the building had caught fire.

Several parties left in great haste. Some of the stewards immediately proceeded to investigate the cause, and it was found to proceed from a fire lighted in the cellar. The chimneys being new, the damp air had driven the smoke in volumes into the cellar, and from thence it made its way into the air pipes, and quickly impregnated the atmosphere of the room with an alarming smell of burnt wood. No real cause of fear existed, and the audience separated about ten o'clock. The first overture, Onslow's "Le Colporteur," was beautiful; Spohr's "Pietro von Abano," was rather confused, and wanted more rehearsing; however, we shall be glad to have it again, as we do not venture to condemn the work of so great a master on one hearing.

BELFAST.

CONCERT OF THE MISSES SMITH AND MR. TEMPLETON.—This concert, to which the public looked forward with great interest, came off, yesterday evening (the 27th ult.), in the Music Hall, at which the attendance was numerous and fashionable. The Misses Smith, as well as Mr. Templeton, have already attracted crowded houses here; but on no former occasion have they acquitted themselves with such eclat as they did last night. As vocalists, these young ladies are characterized by considerable power and compass of voice, with great richness, flexibility, tenderness of expression, and an exquisite taste. One of these young ladies possesses a contralto voice of much volume, precision, and roundness. "*Dolce tranquillita*" was excellent, and the duet "*Ravvisa qual alma*" was not less so. Mr. Templeton's "My Nannie, O," had a thrilling effect, and was warmly encored. "Meet again" was sung by the Misses Smith, with much feeling. "Take now this ring," in which Mr. Templeton is so well known, was executed in the chastest style. The Misses Smith sang that fascinating and well-arranged little duet of Bishop's, "My pretty page," in their usual brilliant and exquisite style, which was rapturously encored; they, however, on their return sang "Weel may the keel row," which was also encored. Mr. Templeton's "I love her! how I love her!" was not so good as in days past; however, in "All is lost now," and "Still so gently o'er me stealing," were specimens rarely heard in a country town. Probably the most pleasing part of the evening's entertainment is yet to be noticed, in "Aileen, Mavourneen," which was sung by Miss Julia Smith, with all the pathos and beauty which the poetry and music require: the song was rapturously encored. Mr. Templeton sang "The Bay of Biscay," in a manner in which brought to mind the classic days of Incledon. It is to be hoped that Belfast will not endure what lawyers call the "long vacation," till it have the pleasure of again indulging in scenes such as that of last night; which always, as well morally as intellectually,

"Take the prison'd soul,
And lap it in Elysium."

CHEETHAM GLEE CLUB.

On Wednesday evening last, (the 25th ult.,) about 140 gentlemen sat down to an excellent dinner at the Mile House, on the occasion of the opening of a large room, built for the meetings of the above society; David Ainsworth, Esq., in the chair. The room appears to be eminently well qualified for the purpose, by the way in which the glees &c. told, after dinner. We are very glad to see the manner in which this society is patronized by our Cheetham friends, and hope that it will become more prosperous now that it possesses a room more adequate to its members.

MONMOUTHSHIRE.

On Sunday week a new organ was opened at Blaina church, Monmouthshire, which was crowded on the occasion. In the morning the Lord Bishop of Llandaff preached an admirable sermon. In the afternoon the Rev. E. Jenkins, of Dowlais, preached, in Welch. In the evening the bishop again preached. The musical services were ably conducted under the direction of Mr. Wall, of Monmouth, and Mr. R. T. Price, of Newport.

Foreign.

PARIS.

Balfe, l'Auber de l'Angleterre, est arrivé à Paris; il y passera la saison d'hiver, pour surveiller la mise en scène d'un opéra en trois actes, qu'il a composé pour

le théâtre Italien, et dont les rôles principaux sont destinés à Mme Grisi, à Tamburini et Mario.—*La France Musicale*.

BOULOGNE.

A great number of musical persons, native and foreign, are recreating here. Amongst others, Messrs. De Beriot and Edward Wolff, who are said to be engaged upon a grand duo for violin and piano, of which those in the secret speak in unqualified terms.

ARRAS.

The Fête has been more brilliant and more popular than any which has been celebrated here during several past years. The concerts of the *Société Philharmonique* have been very triumphant. Madame Viardot Garcia, M. Marié of the *Académie Royale*, and M. Dorus the flautist, have gathered verdant laurels; and a young artist named Hecquet has very successfully entered upon the career of musical glory. The town has been thronged during the week, and everybody has been delighted.

ST. PETERSBURG.

The forty mountaineers of the Pyrennees are here. They were invited to the imperial palace on occasion of the birth-day of the Empress, and contributed greatly to the *eclat* of an entertainment given in the palace gardens. At the conclusion of the Fête, they partook of a banquet prepared expressly for them, and were dismissed with presents and high commendations. The mountaineers are *en route* for Moscow, Vienna, Milan, and Rome.

Miscellaneous.

ROYAL ACADEMY OF MUSIC.—The institution re-opens this week and the pupils are expected to be in large and prompt attendance. "Music, heavenly maid," summons her disciples to

"Throng around her magic cell.

From the supporting pegs around
To snatch her instruments of sound:
And, as they oft have heard, apart,
Sweet lessons of her forceful Art,
Each, while Burghersh rules the hour,
To prove his own expressive power."

GLOUCESTER MUSICAL FESTIVAL.—We cannot too earnestly call attention to the programme of the sacred performances to take place at the ensuing Festival, which will far surpass anything of the kind at former music meetings. The band, consisting of the *élite* of the instrumental performers in this country, will contain between three and four hundred musicians. These will give with astounding power and effect the pieces selected for the occasion. This selection has been made with the greatest judgment and taste, not only as regards the merit of the compositions, but as affecting the excitement kept up in the public mind. We can scarcely imagine that there can exist any true lover of music, who, having heard the "*Creation*" and the "*Last Judgment*" given by this magnificent band, would omit attending on the following days, at the performance of the "*Messiah*" and that of "*Israel in Egypt*" and the "*Lobesang*," the latter an absolute novelty in this country. We have never yet known a Musical Festival where the interest has been so skilfully divided between the different performances, and where a new piece of high merit has been kept to conclude with. The first, second, and third day, thus offer an equal interest; and we think few who are in Gloucester will resist the attraction of all three. The selections for the service on the Tuesday morning have been made with equal skill. That the Evening Concerts at which the vocal powers of Mesdames Dorus Gras, Viardot Garcia, Misses Birch, Hawes, and Marshall, and Messrs. Bennett, Hobbs, and Phillips, and Tamburini, are to be combined, will prove most attractive, there can be no doubt.—*Manchester Courier*.

MUSIC, A GUIDE TO TEMPERANCE.—In Prussia, the best unrepresentative government in Europe, education is regulated by law, and music forms a necessary part of it. Drinking to excess, which, from the time of Tacitus, and probably earlier, down to the commencement of the present century, was a cardinal vice of all Germany, has yielded to the charms of song throughout the whole of the Prussian dominions. In no country, of which we have any knowledge, are the people more honest, industrious, happy, and enlightened.

NATURAL MUSIC.—The Javanese have a tradition, that their first idea of music arose from the circumstance of some one of their ancestors having heard the air make a melodious sound as it passed through a bamboo tube, which hung accidentally on a tree, and was induced to imitate it. Thus the fable that music came from heaven. In some of the Australasian islands, they have a curious specimen of Æolian instrument, formed of bamboo. Mrs. Labillardiere listened to one hanging vertically by the sea-shore. It elicited some fine cadences, intermixed with discordant notes.

MUSIC OF THE WEEK.

Concerts d'Ete at the Theatre Royal, Drury Lane—every Evening.
Promenades Musicales at the Surrey Zoological Gardens—this Evening, Monday, and Tuesday.

WORKS RECEIVED FOR REVIEW.

"Czerny's Pianoforte Primer"—"Czerny's Sequel to ditto"—"Six Preludes and Fugues for Pianoforte or Organ"—C. Czerny. "Preludio e Fuga, per Organo e pedale obligato"—C. Czerny. "Twelve Introductory or Middle Voluntaries for the Organ"—C. Czerny. "Intelklänge Aus Albion," Walzer—Joseph Labitzky. "Song of Emigration"—Grenville Smart. "Wert Thou like Me"—Grenville Smart. "The Midnight Wind"—Edward Dearle. "Hamilton's Dictionary, with an Appendix," by John Bishop. "Souvenirs à Bellini"—G. R. Griffiths.

TO CORRESPONDENTS.

In answer to numerous applications and complaints from our provincial friends, it is respectfully stated that the "MUSICAL WORLD" is published EVERY THURSDAY, AT TWELVE O'CLOCK, so that London readers may be supplied in the course of the afternoon, and country Subscribers will receive their copies by the same evening's post, or through their respective agents in the district where they reside.

The terms of subscription for stamped copies, which ensures the most punctual delivery, are—sixteen shillings per annum, or four shillings per quarter, paid in advance. Parties requiring a single number may receive it promptly per post, by enclosing a four-penny piece in their order, *post paid*, to the office of the Journal in London.

Correspondents are requested to observe, that all letters for the Editor, Works for Review, &c., must henceforth be sent, post and carriage free, to the care of Mr. H. Cunningham, at the MUSICAL WORLD OFFICE, No. 1, St. Martin's Place, Trafalgar Square. Many delays and disappointments having occurred through their being addressed to the former publishers. It is also necessary to notice, that communications received after Tuesday cannot be available for the current week's number.

"Mr. G. R. Griffiths" shall hear from us.

"Clio" is thanked; we avail ourselves of his intelligence.

"Mr. Laidlaw." We are obliged for his favour, by which we shall profit in more ways than one; his information will be at all times acceptable,—his good opinion very grateful to us.

"Mr. J. Stevens." We trust any future communication will be forwarded to our office, and thereby avoid delay.

"J. N. H." will perceive that the subject of his note has been already disposed of.

"C. S." is received, but too late for notice this week.

Kelso—Barnstaple—Faversham—Kirkby. Our correspondents shall have the desired information in the course of the week.

LIST OF NEW PUBLICATIONS.

VOCAL.		
Les Plaintes de la Jeune Fille	- - -	Boosey
Le Attente	- - -	Ditto
Sois toujours mes seules Amours	- - -	Ditto
Marguerite	- - -	Ditto
Les Adieux	- - -	Ditto
La Serenade	- - -	Ditto
Adelaide. Song, (with English words.)	- - -	Ditto
—Beethoven	- - -	Chappell
My own Romantic land.—Zeta	- - -	Ditto
PIANO.		
Kalkbrenner Souvenir "Les Diamans de la Couronne," Op. 152.	- - -	Wessel
MISCELLANEOUS.		
Guirlande of National Melodies, for Violin and Piano. Arranged by S. Godbé and J. Clinton, containing, German, Italian, French and Spanish Melodies, in 24 Numbers	- - -	Ditto
"Le Delizie dell' Italia," 18 Modern Italian Melodies, in 18 Numbers for Violin and Piano. Arranged by J. E. Hammers	- - -	Ditto
Dreams of Mary Queen of Scots. Zeta	- - -	Chappell
London Promenade Concerts, No. 37. Quadrilles and Waltzes for full Orchestra, being first Set of Quadrilles from "Les Diamans de la Couronne". Wessel	- - -	
Collection of Trios for Piano, Flute, and Violoncello, No. 22, being Hummel's 2nd in F, op. 22, the Flute part adapted by J. Clinton	- - -	Ditto
No. 27 being Beethoven's 1st, Op. 1, No. 1 in E flat	- - -	Ditto
Airs from Donizetti's "La Favourite," Book 1. Rimbault	- - -	Chappell
Bürgmüller, F., Rondino from "Frère et Mari"	- - -	Ditto
Gansa's Gems of the Opera. Arranged for Flute and Pianoforte, No. 1, Bellini's Sonnambula.—No. 2, Bellini's H. Pirata.—No. 3, Donizetti L'Elisir d'Amore.—No. 4, Donizetti Lucretia Borgia	- - -	Ewer
New Editions. Opera Euryanthe, by Weber	- - -	Ditto
Ditto Beatrice di Tenda, by Bellini—Pianoforte. Solo	- - -	Ditto

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D'ALMAINE and Co., Soho Square.

DUFF and HODGSON, Oxford Street.

C. W. MANBY, Fleet Street.

J. KEEGAN, Burlington Arcade.

MANN, Cornhill.

BETTS, Threadneedle Street.

JOHANNING, 192, Great Portland Street.

MILLS, Bond Street.

COCKS & CO., 20, Princes-st. Hanover-sq.

CRAMER, ADDISON, & BEALE, 201, Regent Street.

OLLIVIER, Bond Street.

Z. T. PURDAY, High Holborn.

JOHN LEE, 410, West Strand.

W. ETHERINGTON, Richmond.

ARNOLD and SON, Liverpool.

SIMS and DINHAM, Manchester.

WRIGHTSON and WEBB, Birmingham.